

1991

Concerto for Oboe and Orchestra

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Eastern Illinois University

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CONCERTO FOR OBOE AND ORCHESTRA

(TITLE)

BY

Roseane Yampolschi

THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF

Master of Arts

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY
CHARLESTON, ILLINOIS

1991
YEAR

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ABSTRACT

In one movement, the "Concerto for Oboe and Orchestra" is divided into five sections and a cadenza. It proposes to question the classical predominance of the solo instrument over the orchestra. A thoughtful distribution and diversification of roles performed by the soloist and the orchestra offers, as an alternative, a balanced interplay between these two protagonists.

Sections A and B supply material used in the other sections. Their main parameters are the predominance of some pitch intervals and the simultaneous use of different rhythmic organizations forming distinct textures. Section C stands quite freely from sections A and B for its own characteristics: the predominant use of aleatoric and semialeatoric rhythms, the exploration of timbres, and the predominance of the oboe over the other instruments.

ACKNOWLEDGEMENTS

I am grateful to Dr. Paul Hayden, whose guidance, patience, encouragement, and perception of my work led me not only to develop this work, but to mature my skills as a composer. I thank Dr. Peter Hesterman for the good talks on contemporary music and his classes on twentieth century music analysis which inspired me to use some formal ideas and technical procedures in this work. I thank Prof. John Miller and Dr. Douglas Dibianco for bringing me some good insights in music. Thanks to Prof. Karen Sanders and Rhonda Heath. I thank my husband Luiz Augusto da Silveira, and my parents for their great support and love.

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ORCHESTRA

CONCERTO

OBOE

CONCERTO FOR OBOE AND ORCHESTRA

OBOE

ORCHESTRA

ROSEANE YAMPOLSCHI

NOTES

1) TEMPO ORGANIZATION

There are three different ways in which rhythm is organized within the piece: metric (using traditional time signatures), semi-aleatory, and aleatory. Bar lines are used to organize rhythm and not to imply a pattern of strong and weak beats.

In the semi-aleatory organization, each instrumentalist should play on his/her own tempo within the amount of time shown in the score (eg.: p. 34, the pianist performs the material in proportional notation according to the tempo indicated).

Found in the soloist's material, the aleatory sections are to be played freely. Linear spacing of the pitches in these sections shows the relative time proportions of the notes (eg.: p. 15).

2) CONDUCTOR

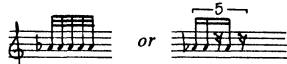

In the semi-aleatory sections, the conductor may simply conduct a downbeat at the beginning of each section. The rhythm is notated in seconds (eg.: p. 53, soloist and percussion). Where traditional notation is used without time signature, the conductor may give the downbeat according to the tempo indicated (eg.: p. 17, soloist $\downarrow = 69$; p. 19, flute $\downarrow = 69$).

In the passages in which semi-aleatory material is superimposed on traditional material (with time signatures), the conductor should conduct the time signature indicated (eg.: p. 4). In some cases, the conductor should cue the entrance of instruments from the aleatory sections (eg.: p. 7, chimes; pp. 20-1, the strings solo and the string sections).

There are alternations of metric and semi-aleatory materials at the cadenza. The conductor should conduct the beats within the metric material and wait for the performance of the semi-aleatory passage.

3) ACCIDENTALS

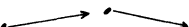
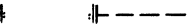
Accidentals affect only the notes they immediately precede. Notes without accidentals are understood to be naturals except when the note is repeated.

Eg.  or  All notes are A-flats

ABBREVIATIONS AND SYMBOLS

Orchestra

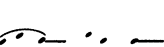
fltg. 

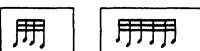


















flutertongue

portamento in the given direction

repeat the figures within brackets

sustain the pitch

chromatic clusters

white-key clusters

play the notes within the time shown. Note durations are indicated by the spacing of the notes

play as fast as possible

the instrumentalist should choose one of the boxes at random, wait ca. 3-4", and then play a different box.

play the glissando as fast as possible

approximate pitches (play them as fast as possible)

play immediately after previous material (as at rehearsal number [24])

Oboe





fltg. 

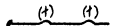























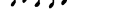




















short breath (1/2" - 1")

medium breath (1" - 2")

flutertongue

any multiphonic which includes the pitch indicated

fast vibrato

slow vibrato becoming wider

slow vibrato becoming narrower

sustain the pitch

sustain and bend the pitch one quarter-tone

smorzato (kind of vibrato consisting of volume fluctuations produced by movements of the jaw). For additional information see New Sounds for Woodwind by Bruno Bartolozzi, p. 20.

pedal key (continuous "trilling" of sounds functioning as a pedal). For additional information see New Sounds for Woodwind by Bruno Bartolozzi, p. 38.

staccatissimo

play different timbres using the pitch indicated

play as fast as possible

play the notes within the time shown. Note durations are indicated by the spacing of the notes

quarter-tone sharp

quarter-tone flat

ORCHESTRA*

Piccolo (Picc.) - sounds 8va
 2 Flutes (Fl.)
 Oboe (Ob.)
 English Horn (E.H.)
 2 Clarinets in B-flat (Cl.)
 Bass Clarinet (B. Cl.)
 2 Bassoons (Bsn.)

2 Horns in F (Hn.)
 Trumpet in B-flat (Trpt.)
 2 Trombones (Trb.)

Timpani (Timp.)
 Triangle (Trgl.)
 Metal Wind Chimes (MW. Chimes)
 Suspended Cymbal (S. Cym.)
 ** Almglocken (Almgl.) - high, medium, and low
 Piccolo Claves (Claves)
 Temple Blocks (T.B.) - 5 different sizes
 Rattle (Rattle) - wood maraca
 Reco-Reco (Reco-R.)
 *** Rain Machine (R. Mach.)
 Snare Drum (S.D.)
 Tomtoms (Tomt.) - 5 different sizes
 Bass Drum (B.D.)
 Glockenspiel (Glsp.)
 Xylophone (Xyl.)
 Vibraphone (Vib.)
 Chimes (Chimes)
 Celesta (Cel.)
 Piano (Piano)

Solo Oboe

I Violins (I Vl.)
 II Violins (II Vl.)
 Violas (Va.)
 Cellos (Vc.)
 Double Basses (D.B.) - sounds 8va bassa

PERCUSSION GROUPS (6 players)

| | at 1 | at 7 | at 12 | at 16 | at 22 | at 26 |
|-------|---------------|-----------------|----------------------|---------------|-------------------------------|----------------------|
| I - | Glsp. | Glsp. | MW. Chimes Chimes | Glsp. | Glsp. MW. Chimes Rattle | Glsp. |
| II - | Cel. | Reco-R. B.D. | Almgl. Cel. | Cel. B.D. | Cel. | Cel. |
| III - | Vib. | Vib. | Tomt. | Tomt. Vib. | Vib. Tomt. Reco-R. | Vib. |
| IV - | Trgl. T.B. | Xyl. | T.B. | Trgl. Xyl. | Xyl. T.B. Trgl. | T.B. |
| V - | Chimes | S. Cym. | Claves | S.D. | S.D. R. Mach. | MW. Chimes Chimes |
| VI - | Timp. | Timp. | Reco-R. | Timp. | B.D. | Timp. |

* This is a transposed score (eg.: B-flat clarinet sounds down a major second, etc.).

** Anvils, cowbells, and other similar instruments may NOT be substituted for the almglocken. The almglocken should be suspended in such a way as to facilitate the maximum ringing time of the instruments. The almglocken should be struck near the edge -- never at the "bell" (near the handle).

*** A long straw tube containing seeds. As the tube is slowly flipped over, the seeds cascade down to the opposite end, creating a rain-like sound.

APPROXIMATE DURATION: 14 mins.

CONCERTO FOR OBOE AND ORCHESTRA

a Ricardo Rodrigues

Roseane Yampolschi (1989 - 90)

1 ± 56 4" 1 ± 76 *al*

Flute I

Flute II

Oboe

English Horn

Clannets I, II *al*

Bass Clannet

Bassons I, II *al*

Horn I, II 1 ± 56 4" 1 ± 76

Trumpet

Trombones I, II

Timpani 1 ± 56 4" 1 ± 76

Triangle

Glockenspiel 5"

Celesta

Vibraphone

Piano

* *Newton rhythm*

Oboe Solo 1 ± 56 4" 1 ± 76

I Violins 1 ± 56 4" 1 ± 76

II Violins

Violas

Cellos

Basses

Handwritten musical score for a large ensemble, featuring the following instruments and parts:

- Piccolo (Pic.)
- Flute I (Fl. I)
- Flute II (Fl. II)
- Clarinet in B-flat (Cl. B)
- Euphonium (E.H.)
- Clarinet in E-flat (Cl. E)
- Bass Clarinet (B.C.)
- Bassoon I (Bsn. I)
- Horn (Hn.)
- Trumpet (Tpt.)
- Trombone (Trb.)
- Timpani (Timp.)
- Glockenspiel (Glock.)
- Vibraphone (Vib.)
- Chimes
- Celeste (Cel.)
- Piano (Piano)
- Double Bass (Cb.)
- Violin I (Vl. I)
- Violin II (Vl. II)
- Viola (Vla.)
- Cello (Vcl.)
- Double Bass (D.B.)

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include:

- ffp** (fortissimo piano) at the start of the Timpani part.
- cresc.** (crescendo) and **poco a poco** (little by little) markings.
- ± 4"** (plus or minus 4 inches) marking on the Vibraphone part.
- ± 8"** (plus or minus 8 inches) marking on the Piano part.



Handwritten musical score for a symphony orchestra. The score is written on multiple staves, including woodwinds (Flute I & II, Oboe, Clarinet I & II, Bassoon I), brass (Trumpet, Trombone, Tuba, Euphonium), strings (Violin I & II, Viola, Violoncello, Double Bass), and percussion (Timpani, Triangle, Glöckchen, Vibraphone, Chimes, Celeste, Piano, and other instruments). The score includes various musical notations such as notes, rests, and dynamic markings. The notation is handwritten and appears to be a working draft or a composer's sketch. The score is organized into measures, with a double bar line indicating a section change or a repeat. The overall style is that of a traditional orchestral score, with a focus on melodic and harmonic development.

Tac.

Fl I
dim poco a poco until the entrance of the oboe

Fl II

Oboe
dim poco a poco until the entrance of the oboe

E.H.

Cl I
dim poco a poco until the entrance of the oboe

B.Cl.

Bsn I
dim poco a poco until the entrance of the oboe

Hr.

Trpt.
dim poco a poco until the entrance of the oboe

Trb.

Timp.
dim poco a poco until the entrance of the oboe

Ob

Vl. I

Vl. II

Vc

Vc

DB

dim. poco a poco until the entrance of the choir

dim. poco a poco until the entrance of the choir

dim. poco a poco until the entrance of the choir

Handwritten musical score for a symphony orchestra, page 10. The score is written on multiple staves, with the following instruments listed on the left:

- Picc.
- Fl. I
- Fl. II
- Ob.
- E.H.
- Cl. I
- B. Cl.
- Bsn. I
- Hr.
- Trpt.
- Tb.
- Timb.
- Ob.
- Vl. I
- Vl. II
- V.
- Vc.
- DB.

The score is divided into two systems. The first system contains staves for Picc., Fl. I, Fl. II, Ob., E.H., Cl. I, B. Cl., Bsn. I, Hr., Trpt., Tb., and Timb. The second system contains staves for Ob., Vl. I, Vl. II, V., Vc., and DB. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Flac

Fl I

Fl II

Ob

EH

Cl

Bcl

Bsn I

Hn

Trpt

Trb

Timp

Ob

VI I

VI II

VC

VC

DB

Handwritten musical score for a symphony orchestra, page 12. The score is written on multiple staves, with the following instruments listed on the left:

- Picc.
- Fl. I
- Fl. II
- Ob.
- EH
- Cl. I
- B. Cl.
- Bsn. I
- Hr.
- Trpt.
- Tb.
- Timp.
- Ob.
- Vi. I
- Vi. II
- Va.
- Vc.
- DB.

The score is written in a single system, with the first measure of the system containing a key signature change from C major to D major (indicated by two sharps). The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system, with the first measure of the system containing a key signature change from C major to D major (indicated by two sharps). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical score for page 13, featuring various instruments and staves. The notation includes notes, rests, and dynamic markings.

Top Section:

- Pca (Piccolo)
- Fl I (Flute I)
- Fl II (Flute II)
- Ob (Oboe)
- EH (English Horn)
- Cl I (Clarinet I)
- B♭ (Bassoon)
- Bsn (Bassoon)

Middle Section:

- Hr. (Horn)
- Trpt. (Trumpet)
- Tb (Trombone)
- Timp (Timpani)

Bottom Section:

- Ob (Oboe)
- vl. I (Violin I)
- vl. II (Violin II)
- vc. (Violoncello)
- vc. (Violoncello)
- DB. (Double Bass)



Handwritten musical score for a symphony orchestra, featuring staves for Piccolo (Pic), Flutes I and II (Fl I, Fl II), Oboe (Ob), English Horn (EH), Clarinet I (Cl I), Bass Clarinet (Bcl), Bassoon I (Bsn I), Horn (Hn), Trumpet (Trpt), Trombone (Trb), and Timpani (Timp). The score includes dynamic markings such as *pp* (pianissimo) and *mp* (mezzo-piano), and performance instructions like "Calm" and "aggressive". A section marked with a circled "3" is present. The score is written in a single system, with a double bar line indicating a section change.

Handwritten musical score for orchestra and strings, measures 4 and 5. The score includes staves for Piccolo, Flutes I & II, Oboe, English Horn, Clarinets I & II, Bass Clarinet, Bassoon, Horns, Trumpets, Trombones, Timpani, Trigon, and Tuba. Measure 4 shows a complex melodic line for the Oboe with various dynamics (p, f, pp) and a 'sub.' marking. Measure 5 shows a 'ritardando' marking and a 'without pedal' instruction for the strings. The score is written in a handwritten style with various musical notations including notes, rests, and dynamic markings.

Handwritten musical score for a symphony orchestra, featuring staves for Picc., Fl. I, Fl. II, Ob., E.H., Cl. I, B. Cl., Bsn., Hn., Trpt., Trb., Timp., Trgl., T.B., Cel., Ob., Vl. I solo, Vl. II, Vb. solo, Vc. solo, and D.B. The score includes various musical notations, including notes, rests, and dynamic markings such as *mp*, *f*, *pppp*, and *rit.*. A tempo marking of $\text{♩} = 120-130$ is present, along with a note about the performance of the strings: "Each performer on his/her own". The score is marked with a box containing the number 5.

Rec
Fl I
Fl II
Ob
EH
Cl I
Bcl
Eon
Hn I
Hn II
Tpt
Trb
Timp

ob

$\text{♩} = 69$

mf

rt

a Tempo

Vc I solo

soli pont mf

Vc II solo

soli pont mp

Vc I solo

Vc II solo

Vc I solo

Vc II solo

DB solo

Rec.

Fl. I

Fl. II

Ob.

EH

Cl. I

B. Cl.

Bsn.

Hr. I

Hr. II

Trpt.

Trb.

Timp.

Ob.

Fl. I

Fl. II

Cl. I

Cl. II

Cl. III

DB

*Handwritten musical score for woodwinds and strings. The score includes parts for Oboe (Ob.), Flute I (Fl. I), Flute II (Fl. II), Clarinet I (Cl. I), Clarinet II (Cl. II), Clarinet III (Cl. III), Bassoon (Bsn.), Horn I (Hr. I), Horn II (Hr. II), Trumpet (Trpt.), Trombone (Trb.), and Timpani (Timp.). The woodwind parts are heavily marked with dynamics (e.g., *f*, *dim*, *ppoc*, *ppoc a poco*) and articulation (e.g., *stacc.*, *ppoc*). The string parts (DB) are marked with *f* and *dim*. The score is written in a standard musical notation with various accidentals and fingerings indicated.*

Picc.

Fl. I

Fl. II

Oe.

EH

Cl. I

Bcl.

Bsn.

Hr. I

Hr. II

Trpt.

T.L.

Timp.

Ob.

Vl. I

Vl. II

Vc. I

Vc. II

Vc. III

DB.

Handwritten musical score for a large ensemble. The score is written on multiple staves, with the following instruments listed on the left:

- Picc
- Fl I
- Fl II
- Ob
- EH
- Cl I
- Bcl
- Esn
- Hr I
- Hr II
- Trpt
- Tr
- Timp
- Ob
- Cl I
- Cl II
- Cl I
- Cl II
- Cl I
- Cl II
- Cl III
- DB

The score includes various musical notations, including notes, rests, and dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The notation is handwritten and appears to be a draft or working score.

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, including woodwinds (Flute I, Flute II, Oboe, English Horn, Clarinet I, Bass Clarinet, Bassoon), brass (Horn I, Horn II, Trumpet, Trombone, Timp), and strings (Violin I, Violin II, Viola I, Viola II, Violoncello I, Violoncello II, Violoncello III, Double Bass). The score includes various musical notations such as notes, rests, and dynamic markings like 'acc.', 'cresc.', 'poco', 'mp', and 'f'. The score is divided into measures, with a large bracketed section labeled '6' indicating a specific measure or section.

Handwritten musical score for a symphony orchestra, page 22. The score is written on multiple staves, grouped by instrument families. The instruments listed on the left are:

- Picc.
- Fl. I
- Fl. II
- Ob.
- E.H.
- Cl. I
- B. Cl.
- Bsn.
- Hr. I
- Hr. II
- Trpt.
- Trb.
- Timp.
- Ob.
- Vi. I
- Vi. II
- Va. I
- Va. II
- Vi. I
- Vi. II
- Vc. I
- Vc. II
- DB
- Vi. I
- Vi. II
- Va.
- Vc.

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include:

- cres.* (crescendo)
- mf* (mezzo-forte)
- f* (forte)
- sf* (sforzando)
- poco* (poco)
- bacc* (basso continuo)

The score is written in a system of staves, with some instruments having multiple staves. The notation is in a standard musical format, including clefs, time signatures, and key signatures.

7 $\text{♩} \pm 116$

Flc.

Fl.

Ob.

E.H.

cl. I

cl. II

B. cl.

Ban. S. II

Hr. I

Hr. II

Trpt.

Trb.

Timp.

Rec. R.

gls.

Xyl.

Vib.

Piano

7

cl. I

cl. II

cb.

vb.

vc.

db.

* The performer plays on his/her own tempo (± 120)

Handwritten musical score for a large ensemble, featuring the following instruments and parts:

- Flc.
- Fl.
- Ob.
- E.H.
- Cl. I.
- Cl. II.
- B. Cl.
- Bbn.
- Hn. I.
- Hn. II.
- Trpt.
- Trb.
- Timp.
- Reco. R.
- Gls.
- Xyl.
- Vib.
- Piano
- db.
- vl. I.
- vl. II.
- vb.
- vc.
- db.

The score is written on multiple staves, with some instruments (Cl. I, Cl. II, B. Cl., Bbn.) having multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *f*, *ff*).

8

Picc.

Fl.

Ob.

E.H.

Cl. I

Cl. II

B. Cl.

Bsn.

Hr. I

Hr. II

Trpt.

Tbn.

Timp.

Perc. R.

Glp.

Xyl.

Vib.

Piano

Ob.

Fl. I

Fl. II

Vc.

Vc.

DB.

[9]

Picc.

E♭

C♯

E.H.

CL I

CL II

B.C.

Bon.

Hr. I

Hr. II

Tpt.

Trb.

Timp.

Rico.R.

Globo.

Xyl.

Vib.

Piano

C♯

VL I

VL II

VG.

VC.

DB.

Energico

Ord.

f

mf RR

* f

Flac.

Fl.

Ob.

EH.

Cl.

B. Cl.

Bsn.

Hr.

Trpt.

Trb.

Timp.

Ob.

VI I

VI II

VG

VC

DB.

Handwritten musical score for page 27. The score includes staves for Flac., Fl., Ob., EH., Cl., B. Cl., Bsn., Hr., Trpt., Trb., Timp., Ob., VI I, VI II, VG, VC, and DB. The bottom section contains handwritten musical notation with various notes, rests, and dynamic markings like 'ad' and 'ch'.

Flac

Fl

Ob

EH

Cl.

Bcl

Eon

Hn

Trpt

Trb

Timp

Dr

VL I

VL II

VB

VC

DB

* Percussion instruments and piano play on their own at (J±116)

♩ = 126

Picc. *sf* *8*

Fl. I *sf* *8*

Fl. II *sf* *8*

Ob. *sf* *8*

E.H. *sf* *8*

Cl. I *sf* *8*

Cl. II *sf* *8*

♩ = 126

Hr. I *f*

Hr. II *f*

Trpt. *f*

Trb. I *f*

Trb. II *f*

Timp.

S. Cym.

High Tomt.

B.D.

Gls.

Xyl.

Vib.

Piano

Ob. *Expressive* *sf*

Vi. I

Vi. II

Vc.

Vc.

D.B.

Flac

Fl I

Fl II

Ob

EH

Cl I

Cl II

Hr I

Hr II

Trpt

Trb I

Trb II

Timp

S. cym.

High Tomt.

B.D.

Glsb.

Xyl.

Ubb.

Piano

Ob.

Fl I

Fl II

Ug

Uc

DB.

Handwritten musical score for a large ensemble, featuring woodwinds, brass, percussion, and strings. The score is written in 4/4 time and includes dynamic markings such as *f*, *ff*, *ffz*, and *ffz*.

Woodwinds:

- Flute I (Fl. I)
- Flute II (Fl. II)
- Oboe (Ob.)
- Clarinet I (Cl. I)
- Clarinet II (Cl. II)

Brass:

- Horn I (Hn. I)
- Horn II (Hn. II)
- Trumpet (Tpt.)
- Trombone I (Tbn. I)
- Trombone II (Tbn. II)

Percussion:

- Timpani (Timp.)
- Symphonic Cymbal (Scym)
- High Tomtom (High Tomt.)
- Bass Drum (BD)
- Gong (Gls)
- Xylophone (Xyl)
- Vibraphone (Vib)

Other:

- Piano (Piano)
- Double Bass (DB)

The score is divided into systems, with each instrument part written on a separate staff. The notation includes various musical symbols, including notes, rests, and dynamic markings.

Handwritten musical score for the first system of "The Great Wall of China" by John Williams. The score includes staves for Oboe (Ob.), Violin I (Vl. I), Violin II (Vl. II), Viola (Va.), Violoncello (Vc.), and Double Bass (D.B.). The Oboe part features a melodic line with dynamic markings (pp, f, p, mp) and articulation (accents, slurs). The other staves are empty.

12

Fla. * wait 10", then play a box

Fl. I * wait 8", then play a box

E.H. * wait 5", then play a box

Cl. I * wait 15", then play a box

Cl. II * wait 3", then play a box

B.Cl. * wait 7", then play a box

Bsn. I * wait 10", then play a box

* Each woodwind instrument will wait a specified length of time and then play one of the given boxes in the asterisked box for the instrument. After playing the box, each instrument will wait ca. 3-4" and play a different box in the same or different box. This process continues until the conductor signals me start of rehearsal number 19.

← ± 4" → ← ± 2" → ← ± 3" →

use double bar whenever possible

← ± 4" → ← ± 3" →

Timp.

Mu. Chimes

Almg.

claves

T.B.

Tamt.

Pano

legato

me

Ad

Ob.

12

Subito

me

VI. I

VI. II

VI.

VI.

O.B.

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, including woodwinds (Flute I, Flute II, Clarinet I, Clarinet II, Bassoon I), strings (Violin I, Violin II, Viola, Cello, Double Bass), percussion (Tympani, Snare Drum, Cymbals, Triangle, Tom-tom), and keyboard (Piano). The notation includes various musical symbols such as notes, rests, and dynamic markings like *ad lib.* and *smorz.*

13

Picc.

Fl. I

Fl. II

Cl. I

Cl. II

Bcl.

Bsn. I

13 (♩ = 76)

Timp.

Mu./Chimes

Almg.

claves

T.B.

Tomb.

Piano

Ob.

♩ = 69 *cantando*

mf

ff

ff

mf

mf

mf

f

pp

mf

mf

VI I

VI II

LG

LC

OB.

Flac.

Fl I

Fl II

Cl I

Cl II

Bcl.

Con. I

Timp.

MW Chimes

Almg.

Claves

T.B.

Tamt.

Piano

cb.

vl I

vl II

va.

vc.

DB.

4:5

3:4

4:5

5:6

cresc. boco.

cresc. boco.

cresc. boco.

cresc. boco.

* Intrones on this rhythm and gradually get faster

f

sf

pp

me

sf

f

pp

mf

sf

me

mf

Flac.

Fl. I

Fl. II

Cl. I

Cl. II

B. Cl.

Bsn. I

Timp.

Mu. Chimes

Almg. l.

claves

T.B.

Ped. R.

Tomt.

B.D.

chimes

Piano

Ob.

vl. I

vl. II

vb.

vc.

DB.

14

Fl. I

Fl. II

Cl. I

Cl. II

B. cl.

E. sn. I

14

Timp.

Mus. Chimes

Almg.

Claves

T.B.

Recd. R.

Tam.

B.D.

Chimes

Piano

db

Fl. I

Fl. II

Cl.

B. cl.

E. sn.

db

Perc
 Fl I
 Fl II
 Cl I
 Cl II
 Bcl
 Eon I
 Timb.
 Mul Choro
 Cel.
 Piano
 Ob.
 Fl I
 Fl II
 Vb
 Vc
 DB

Musical score for page 41, featuring various instruments and dynamics. The score includes staves for Percussion, Flutes I & II, Clarinets I & II, Bassoon, Euphonium I, Timpani, Mellophone/Chorus, Cello, Piano, Oboe, Flutes I & II, Viola, Violoncello, and Double Bass. The music is in 2/4 time and features various dynamics (p, mf, f, cresc., decresc.), articulations (accents, slurs), and performance instructions like "without vibrato". Rehearsal marks with numbers 1, 2, and 3 are present.

Flac. 16 $\text{♩} \pm 100$
 Fl.
 Ob.
 EH.
 Cl.
 Bcl.
 Ebn.
 Hn. $\text{♩} \pm 100$
 Tpt.
 Trb.
 Timp. $\text{♩} \pm 100$
 glpb.
 cl.
 Piano $\text{♩} \pm 100$
 Ob.
 Vl. I $\text{♩} \pm 100$
 Va.
 Vcl. I
 Vcl. II
 DB.

Musical score for page 42, featuring various instruments and a piano section. The score includes dynamic markings such as *mf* and *f*, and tempo markings like $\text{♩} \pm 100$. The piano section includes a melodic line with a slur and a crescendo hairpin. The woodwind and string sections have rests or simple accompaniment.



Pic.
 Fl.
 Ob.
 E.H.
 Cl.
 Bcl.
 Bsn.
 Hn.
 Tpt.
 Trb.
 Timp.
 Trgl.
 S.D.
 Tamt.
 B.D.
 Glsp.
 Xyl.
 Vib.
 Cel.
 Piano
 Ob.
 Vl. I
 Va.
 Vc. I
 Vc. II
 D.B.

Subtractive.
Sensing the downbeat.
mf
f

Handwritten musical score for a symphony orchestra, page 44. The score is written in 4/4 time and features a variety of instruments and dynamics.

Instrumentation and Dynamics:

- Flutes (Fl):** Solo in the second measure, marked *f* (forte).
- Oboes (Ob):** Solo in the second measure, marked *f* (forte).
- Clarinets (Cl):** Solo in the second measure, marked *f* (forte).
- Bassoons (Bsn):** Solo in the second measure, marked *f* (forte).
- Horns (Hn):** Solo in the second measure, marked *mf* (mezzo-forte).
- Trumpets (Tpt):** Solo in the second measure, marked *mf* (mezzo-forte).
- Trombones (Tbn):** Solo in the second measure, marked *mf* (mezzo-forte).
- Timpani (Timp):** Solo in the second measure, marked *mf* (mezzo-forte).
- Triangle (Tngl):** Solo in the second measure, marked *mf* (mezzo-forte).
- Snare Drum (SD):** Solo in the second measure, marked *mf* (mezzo-forte).
- Tom-toms (Tont):** Solo in the second measure, marked *mf* (mezzo-forte).
- Bass Drum (BD):** Solo in the second measure, marked *mf* (mezzo-forte).
- Glockenspiel (glsb):** Solo in the second measure, marked *mf* (mezzo-forte).
- Xylophone (xyl):** Solo in the second measure, marked *mf* (mezzo-forte).
- Vibraphone (vib):** Solo in the second measure, marked *mf* (mezzo-forte).
- Cello (Cel):** Solo in the second measure, marked *mf* (mezzo-forte).
- Piano (Pano):** Solo in the second measure, marked *mf* (mezzo-forte).

Handwritten Notes:

- Measure 1: *f* (forte) dynamic.
- Measure 2: *mf* (mezzo-forte) dynamic.
- Measure 3: *f* (forte) dynamic.
- Measure 4: *mf* (mezzo-forte) dynamic.
- Measure 5: *f* (forte) dynamic.
- Measure 6: *mf* (mezzo-forte) dynamic.
- Measure 7: *f* (forte) dynamic.
- Measure 8: *mf* (mezzo-forte) dynamic.
- Measure 9: *f* (forte) dynamic.
- Measure 10: *mf* (mezzo-forte) dynamic.
- Measure 11: *f* (forte) dynamic.
- Measure 12: *mf* (mezzo-forte) dynamic.
- Measure 13: *f* (forte) dynamic.
- Measure 14: *mf* (mezzo-forte) dynamic.
- Measure 15: *f* (forte) dynamic.
- Measure 16: *mf* (mezzo-forte) dynamic.
- Measure 17: *f* (forte) dynamic.
- Measure 18: *mf* (mezzo-forte) dynamic.
- Measure 19: *f* (forte) dynamic.
- Measure 20: *mf* (mezzo-forte) dynamic.
- Measure 21: *f* (forte) dynamic.
- Measure 22: *mf* (mezzo-forte) dynamic.
- Measure 23: *f* (forte) dynamic.
- Measure 24: *mf* (mezzo-forte) dynamic.
- Measure 25: *f* (forte) dynamic.
- Measure 26: *mf* (mezzo-forte) dynamic.
- Measure 27: *f* (forte) dynamic.
- Measure 28: *mf* (mezzo-forte) dynamic.
- Measure 29: *f* (forte) dynamic.
- Measure 30: *mf* (mezzo-forte) dynamic.
- Measure 31: *f* (forte) dynamic.
- Measure 32: *mf* (mezzo-forte) dynamic.
- Measure 33: *f* (forte) dynamic.
- Measure 34: *mf* (mezzo-forte) dynamic.
- Measure 35: *f* (forte) dynamic.
- Measure 36: *mf* (mezzo-forte) dynamic.
- Measure 37: *f* (forte) dynamic.
- Measure 38: *mf* (mezzo-forte) dynamic.
- Measure 39: *f* (forte) dynamic.
- Measure 40: *mf* (mezzo-forte) dynamic.
- Measure 41: *f* (forte) dynamic.
- Measure 42: *mf* (mezzo-forte) dynamic.
- Measure 43: *f* (forte) dynamic.
- Measure 44: *mf* (mezzo-forte) dynamic.
- Measure 45: *f* (forte) dynamic.
- Measure 46: *mf* (mezzo-forte) dynamic.
- Measure 47: *f* (forte) dynamic.
- Measure 48: *mf* (mezzo-forte) dynamic.
- Measure 49: *f* (forte) dynamic.
- Measure 50: *mf* (mezzo-forte) dynamic.
- Measure 51: *f* (forte) dynamic.
- Measure 52: *mf* (mezzo-forte) dynamic.
- Measure 53: *f* (forte) dynamic.
- Measure 54: *mf* (mezzo-forte) dynamic.
- Measure 55: *f* (forte) dynamic.
- Measure 56: *mf* (mezzo-forte) dynamic.
- Measure 57: *f* (forte) dynamic.
- Measure 58: *mf* (mezzo-forte) dynamic.
- Measure 59: *f* (forte) dynamic.
- Measure 60: *mf* (mezzo-forte) dynamic.
- Measure 61: *f* (forte) dynamic.
- Measure 62: *mf* (mezzo-forte) dynamic.
- Measure 63: *f* (forte) dynamic.
- Measure 64: *mf* (mezzo-forte) dynamic.
- Measure 65: *f* (forte) dynamic.
- Measure 66: *mf* (mezzo-forte) dynamic.
- Measure 67: *f* (forte) dynamic.
- Measure 68: *mf* (mezzo-forte) dynamic.
- Measure 69: *f* (forte) dynamic.
- Measure 70: *mf* (mezzo-forte) dynamic.
- Measure 71: *f* (forte) dynamic.
- Measure 72: *mf* (mezzo-forte) dynamic.
- Measure 73: *f* (forte) dynamic.
- Measure 74: *mf* (mezzo-forte) dynamic.
- Measure 75: *f* (forte) dynamic.
- Measure 76: *mf* (mezzo-forte) dynamic.
- Measure 77: *f* (forte) dynamic.
- Measure 78: *mf* (mezzo-forte) dynamic.
- Measure 79: *f* (forte) dynamic.
- Measure 80: *mf* (mezzo-forte) dynamic.
- Measure 81: *f* (forte) dynamic.
- Measure 82: *mf* (mezzo-forte) dynamic.
- Measure 83: *f* (forte) dynamic.
- Measure 84: *mf* (mezzo-forte) dynamic.
- Measure 85: *f* (forte) dynamic.
- Measure 86: *mf* (mezzo-forte) dynamic.
- Measure 87: *f* (forte) dynamic.
- Measure 88: *mf* (mezzo-forte) dynamic.
- Measure 89: *f* (forte) dynamic.
- Measure 90: *mf* (mezzo-forte) dynamic.
- Measure 91: *f* (forte) dynamic.
- Measure 92: *mf* (mezzo-forte) dynamic.
- Measure 93: *f* (forte) dynamic.
- Measure 94: *mf* (mezzo-forte) dynamic.
- Measure 95: *f* (forte) dynamic.
- Measure 96: *mf* (mezzo-forte) dynamic.
- Measure 97: *f* (forte) dynamic.
- Measure 98: *mf* (mezzo-forte) dynamic.
- Measure 99: *f* (forte) dynamic.
- Measure 100: *mf* (mezzo-forte) dynamic.

Flac.

Fl.

Ob.

E.H.

Cl.

B.Cl.

Ban.

Hr.

Trpt.

Trb. I.

Timp.

Trgl.

S.D.

Tamt.

B.D.

Glosp.

Xyl.

Vib.

Cel.

Piano

Ob.

vl.

vb.

vb. I.

vb. II.

DB.

18 Woodwinds breathe as necessary

Rec.
Fl.
Ob.
EH
CL
Bcl.
Bsn.

Hn I, II
Tpt.
Tbn I

Timp.
SD
Tont.
B.D.
Euph.
Xyl.
Vib.
Cel.
Piano

Ob.
Fl. I
Fl. II
Fl.
Fl.
DB

Pic.
 Fl.
 Ob.
 E.H.
 Cl.
 B.C.
 Bsn.
 Hn.
 Trpt.
 Trb.
 Timp.
 S.D.
 B.D.
 glsp.
 Xyl.
 Vib.
 Piano
 Ob.
 Vl. I
 Vl. II
 Vb.
 Vc.
 C.B.

Handwritten musical score for a symphony, measures 19 to 20. The score includes staves for various instruments: Piccolo (Pic), Flute I (Fl I), Flute II (Fl II), Oboe (Ob), English Horn (EH), Clarinet I (Cl I), Clarinet II (Cl II), Bassoon I (Bsn I), Bassoon II (Bsn II), Horn (Hr), Trumpet (Trpt), Trombone (Trb), Timpani (Timp), Snare Drum (SD), Bass Drum (BD), Glockenspiel (Glab), Xylophone (Xyl), Vibraphone (Vib), Piano, and Double Bass (DB). The score is written in 4/4 time and features dynamic markings such as 'cresc.', 'poco', 'f', 'ff', and 'p'. The tempo is marked 'Allegro' at the beginning of measure 19. The score is handwritten and includes various musical notations such as notes, rests, and articulation marks.

20

Fl I

Fl II

Ob

EH

Cl I

Cl II

Bcl

Bsn I

Bsn II

Hr I, II

Trpt

Trb I, II

Timp

S.D.

B.D.

Glp

Xyl

Vib

Piano

Ob

Fl I

Fl II

Vb

Vb

DB

A handwritten musical score for orchestra and piano. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed from top to bottom are: Flute I (Fl. I), Flute II (Fl. II), Oboe (Ob.), English Horn (EH.), Clarinet I (Cl. I), Clarinet II (Cl. II), Bassoon I (Bsn. I), Bassoon II (Bsn. II), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Tpt.), Trombone I (Trb. I), Trombone II (Trb. II), Timpani (Timp.), Snare Drum (SD), Bass Drum (BD), Glockenspiel (Glocksp.), Xylophone (Xyl.), Vibraphone (Vib.), Piano (Piano), and Double Bass (DB.). The score includes various musical notations such as notes, rests, dynamics (e.g., ff, f, mf, sfz, p, pp), articulation marks (accents, slurs), and performance instructions (e.g., "roll...", "sfz"). There are also some markings like "21" at the top right and "f" at the bottom left. The handwriting is in black ink on white paper.

Handwritten musical notation on a single staff, featuring various notes, rests, and dynamic markings. The notation includes a treble clef, a key signature of one flat, and a 2/4 time signature. The first measure contains a whole note chord with a 'f' dynamic. The second measure contains a whole note chord with a 'p' dynamic. The third measure contains a whole note chord with a 'p' dynamic. The fourth measure contains a whole note chord with a 'p' dynamic. The fifth measure contains a whole note chord with a 'p' dynamic. The sixth measure contains a whole note chord with a 'p' dynamic. The seventh measure contains a whole note chord with a 'p' dynamic. The eighth measure contains a whole note chord with a 'p' dynamic. The ninth measure contains a whole note chord with a 'p' dynamic. The tenth measure contains a whole note chord with a 'p' dynamic. The eleventh measure contains a whole note chord with a 'p' dynamic. The twelfth measure contains a whole note chord with a 'p' dynamic. The thirteenth measure contains a whole note chord with a 'p' dynamic. The fourteenth measure contains a whole note chord with a 'p' dynamic. The fifteenth measure contains a whole note chord with a 'p' dynamic. The sixteenth measure contains a whole note chord with a 'p' dynamic. The seventeenth measure contains a whole note chord with a 'p' dynamic. The eighteenth measure contains a whole note chord with a 'p' dynamic. The nineteenth measure contains a whole note chord with a 'p' dynamic. The twentieth measure contains a whole note chord with a 'p' dynamic. The notation is written in a cursive, handwritten style.

Handwritten musical notation on a single staff, featuring various notes, rests, and dynamic markings. The notation includes a treble clef, a key signature of one flat, and a 2/4 time signature. The first measure contains a whole note chord with a 'f' dynamic. The second measure contains a whole note chord with a 'p' dynamic. The third measure contains a whole note chord with a 'p' dynamic. The fourth measure contains a whole note chord with a 'p' dynamic. The fifth measure contains a whole note chord with a 'p' dynamic. The sixth measure contains a whole note chord with a 'p' dynamic. The seventh measure contains a whole note chord with a 'p' dynamic. The eighth measure contains a whole note chord with a 'p' dynamic. The ninth measure contains a whole note chord with a 'p' dynamic. The tenth measure contains a whole note chord with a 'p' dynamic. The eleventh measure contains a whole note chord with a 'p' dynamic. The twelfth measure contains a whole note chord with a 'p' dynamic. The thirteenth measure contains a whole note chord with a 'p' dynamic. The fourteenth measure contains a whole note chord with a 'p' dynamic. The fifteenth measure contains a whole note chord with a 'p' dynamic. The sixteenth measure contains a whole note chord with a 'p' dynamic. The seventeenth measure contains a whole note chord with a 'p' dynamic. The eighteenth measure contains a whole note chord with a 'p' dynamic. The nineteenth measure contains a whole note chord with a 'p' dynamic. The twentieth measure contains a whole note chord with a 'p' dynamic. The notation is written in a cursive, handwritten style.

*Improvise using the same pitches

22 $\text{♩} = 120$

Flc

Fl. I

Fl. II

Ob.

EH

Cl. I

Cl. II

Bcl.

Eon. I

Eon. II

Hr. I, II

Trpt.

Trb. I, II

pp \rightarrow f \rightarrow mf \rightarrow me \rightarrow r \rightarrow nt...

$\text{♩} = 120$

Timp.

SD.

Glob.

Xyl.

Vib.

pp \rightarrow f \rightarrow mf \rightarrow me \rightarrow r \rightarrow nt...

Piano

pp \rightarrow f \rightarrow mf \rightarrow me \rightarrow r \rightarrow nt...

22 $\text{♩} = 120$

Ob.

Fl. I

Fl. II

Vb.

Vc.

DB.

pp \rightarrow f \rightarrow mf \rightarrow me \rightarrow r \rightarrow nt...

[illegible]

Handwritten musical notation for Oboe (Ob) on a grand staff. The notation includes various dynamics, articulations, and performance instructions.

First System:

- Starts with a *f* (forte) dynamic and a wavy line.
- Followed by a *pp* (pianissimo) dynamic and a *graciously* marking.
- Then a *mf* (mezzo-forte) dynamic and a *graciously* marking.
- Ends with a wavy line.

Second System:

- Starts with a *ff* (fortissimo) dynamic and a *graciously* marking.
- Followed by a *pp* (pianissimo) dynamic and a *graciously* marking.
- Then a *mf* (mezzo-forte) dynamic and a *graciously* marking.
- Ends with a wavy line.

Third System:

- Starts with a *f* (forte) dynamic and a *graciously* marking.
- Followed by a *pp* (pianissimo) dynamic and a *graciously* marking.
- Then a *mf* (mezzo-forte) dynamic and a *graciously* marking.
- Ends with a wavy line.

Fourth System:

- Starts with a *f* (forte) dynamic and a *graciously* marking.
- Followed by a *pp* (pianissimo) dynamic and a *graciously* marking.
- Then a *mf* (mezzo-forte) dynamic and a *graciously* marking.
- Ends with a wavy line.

Fifth System:

- Starts with a *f* (forte) dynamic and a *graciously* marking.
- Followed by a *pp* (pianissimo) dynamic and a *graciously* marking.
- Then a *mf* (mezzo-forte) dynamic and a *graciously* marking.
- Ends with a wavy line.

24

Fl I

Fl II

EH

Cl I

Cl II

Bcl

Hr

Trpt

Trb

24

$\text{♩} = 69$

Timp

Tgl.

Mw. Chimes

TB

Rattle
R. Kach

Tomt.

BD

glsp

Cel

Piano

Ob

Fl I

Fl II

LG

VC

DB

FL I

FL II

E.H.

cl I

cl II

ocl

Hr.

Trpt

Trb

15 $\text{♩} = 63$

timp

Trgl

Mw Chimes

T.B.

Rattle

R. Rch.

Tomt

BD

glsp.

cel

Piano

ob

vl I

vl II

va

vc

vb

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed are:

- Fl I
- Fl II
- EH
- cl I
- cl II
- Bcl
- Hr
- Trpt.
- Tb
- Timp
- Trgl.
- MW Chimes
- Bottle
- R. Kach.
- Tamt.
- BD
- Glob.
- Col.
- Piano
- Ob.
- V. I
- V. II
- V. 3
- V. 4
- DB.

The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic markings include *mf* (mezzo-forte), *f* (forte), and *ppp* (pianissimo). The score is written in a single system, with the instruments grouped together. The notation is handwritten and appears to be a draft or a working score. The score is written in a single system, with the instruments grouped together. The notation is handwritten and appears to be a draft or a working score.

Handwritten musical score for a large ensemble, featuring woodwinds, brass, percussion, and strings. The score is divided into two systems, each starting with a rehearsal mark (26) and a tempo marking of $\text{♩} = 50$.

Woodwinds:

- Flutes (Fl. I, Fl. II):** Fl. I has a melodic line with trills and slurs. Fl. II has a similar line with trills.
- Euphonium (EH):** Features a melodic line with trills.
- Clarinets (Cl. I, Cl. II):** Cl. I has a melodic line with trills. Cl. II has a similar line with trills.
- Bass Clarinet (Bcl):** Features a melodic line with trills.
- Oboe (Ob):** Features a melodic line with trills and slurs, marked *Ad lib. molto espressivo*.

Brass:

- Horn (Hn):** Features a melodic line with trills.
- Trumpet (Tpt):** Features a melodic line with trills.
- Trombone (Tb):** Features a melodic line with trills.

Percussion:

- Timpani (Timp):** Features a melodic line with trills.
- Snare Drum (Snd):** Features a melodic line with trills.
- Tom-Toms (Toms):** Features a melodic line with trills.
- Cymbals (Cym):** Features a melodic line with trills.
- Chimes (Chm):** Features a melodic line with trills.
- Celesta (Cel):** Features a melodic line with trills.

Piano:

- Piano (P):** Features a melodic line with trills, marked *Legato* and *mp*.

Strings:

- Violins (Vl. I, Vl. II):** Features a melodic line with trills, marked *pp*.
- Violas (Va):** Features a melodic line with trills, marked *pp*.
- Celli (Vc):** Features a melodic line with trills, marked *pp*.
- Double Basses (Cb):** Features a melodic line with trills, marked *pp*.

Handwritten notes:

- pp* (pianissimo) is written below many notes.
- mp* (mezzo-piano) is written below some notes.
- Legato* is written above the Piano part.
- Ad lib. molto espressivo* is written above the Oboe part.
- * the performers within each section need not enter or continue together* is written at the bottom of the page.

Handwritten musical score for a large ensemble, page 59. The score includes staves for Flutes I & II, Euphonium, Clarinets I & II, Bass Clarinet, Horn, Trumpet, Trombone, Timpani, Mallet Chimes, Tuba, Glockenspiel, Vibraphone, Chimes, Cello, Piano, Oboe, Violins I & II, Viola, Cello, Double Bass, and Drum Set. The music features various dynamics (cresc., poco, mf, f, mp), articulations (trills, slurs), and performance instructions like 'Ped' and 'mf'. The bottom of the page contains a note about improvisation and the Alpha Music logo.

* The performers within each section need not enter or continue together
 *! Improvise using these pitches in any order

Handwritten musical score for a large ensemble, featuring woodwinds, brass, percussion, and strings. The score is divided into two systems, each marked with a rehearsal cue [27] and a tempo marking of $\text{♩} = 54$.

First System:

- Flutes (Fl. I, Fl. II):** Fl. I has a melodic line with trills and tremolos. Fl. II has a similar line.
- Euphonium (E.H.):** Melodic line with trills and tremolos.
- Clarinets (Cl. I, Cl. II):** Cl. I has a melodic line with trills and tremolos. Cl. II has a similar line.
- Bassoon (Bcl.):** Melodic line with trills and tremolos.
- Horn (Hn.):** Empty staff.
- Trumpet (Tpt.):** Empty staff.
- Trombone (Tb.):** Empty staff.
- Timpani (Timp.):** Melodic line with trills and tremolos.
- Musical Chimes (Mus. Chimes):** Melodic line with trills and tremolos.
- T.B. (Tubular Bells):** Melodic line with trills and tremolos.
- Glockenspiel (glsb.):** Melodic line with trills and tremolos.
- Vibraphone (vib.):** Melodic line with trills and tremolos.
- Chimes:** Melodic line with trills and tremolos.
- Alto Saxophone (al.):** Melodic line with trills and tremolos.
- Piano (Piano):** Melodic line with trills and tremolos.

Second System:

- Oboe (Ob.):** Melodic line with trills and tremolos.
- Violins (Vl. I, Vl. II):** Melodic line with trills and tremolos.
- Viola (Vb.):** Melodic line with trills and tremolos.
- Cello (Vc.):** Melodic line with trills and tremolos.
- Double Bass (DB):** Melodic line with trills and tremolos.

Handwritten Annotations:

- Use a soft stick* (written above the Chimes staff).
- Keep the notes ring, do NOT lift the mallet* (written above the Chimes staff).
- mf* (mezzo-forte) and *ff* (fortissimo) dynamic markings are present throughout the score.
- trt* (trill) and *trem* (tremolo) markings are used for many of the melodic lines.

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed are:

- Fl. I
- Fl. II
- EH
- Cl. I
- Cl. II
- B. Cl.
- Hn
- Trpt.
- Trb.
- Timp.
- Chimes
- Ob.
- Fl. I
- Fl. II
- Va
- Vc
- DB

The score includes various musical notations, including notes, rests, and dynamic markings. Key markings include:

- trd* (trilled)
- rit* (ritardando)
- acc.* (accelerando)
- mf* (mezzo-forte)
- f* (forte)
- me* (mezzo)
- sembr.* (sempre)

The score is divided into measures by vertical bar lines. Some measures contain complex rhythmic patterns, including triplets and sixteenth notes. The overall style is that of a handwritten manuscript, with some corrections and annotations visible.

Handwritten musical score for a symphony orchestra, page 62. The score includes staves for Fl I, Fl II, EH, Cl I, Cl II, Bcl, Hn, Trpl, Trb, Timp, Trgl, Vb, Chimes, Cel, Cb, Vl I, Vl II, Vb, Vc, and DE.

Key markings and annotations include:

- Cl I:** *without vibrato*, *ppp*, *f*, *ppp*
- Trgl:** *mf*
- Vb:** *ppp*, *f*, *ppp*, *l.v. (whist sounds die)*
- Chimes:** *mf*, *mf*, *ppp*, *f*, *ppp*, *l.v. (whist sounds die)*
- Cel:** *ppp*, *f*, *ppp*
- Cb:** *ppp*, *f*, *ppp*, *without vibrato*, *fine*

Measure numbers 1, 2, 3, 4, 5, 6, 7 are indicated above the Cb staff.

Tempo markings: $\pm 7-8^{\circ}$ and $\pm 10^{\circ}$ are indicated below the Cb staff.

ANALYSIS

Concerto for Oboe and Orchestra

by

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submitted in partial fulfillment
of the requirements
for the degree of
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Composed from September 1989 through July 1990, the "Concerto for Oboe and Orchestra" has one movement and is divided into five sections: A B C B' D, with a cadenza between sections B' and D.

In my approach to the relationship between oboe and orchestra, I sought to question the classical predominance of the soloist over the orchestra. I wanted, instead, to balance their interplay by alternating the predominance of one over the other in the different sections of the piece.

Intervals, timbre, rhythm, and texture are important construction parameters on which I based the interplay mentioned above. In general, these parameters have similar weights in the Concerto's formal organization. More specifically, the pitch intervals of seconds, augmented fourth, augmented fifth, and sevenths provide important formal links between the sections because they can be heard throughout the entire work in varying combinations. I chose to combine these intervals with the intervals of thirds and sixths to form distinctive, short motives strategically placed in the different sections.

Timbre was intentionally used with different functions. The choice of instruments, range, dynamics, and varying rhythmic organizations generates distinctive colors for orchestra and soloist. In the orchestra, instruments of the same kind constitute a single sound layer. For example, the multiple combinations of percussion instruments, just as the multiple combinations of intervals, generate individual

motives within all sections. As a sound layer, therefore, the percussion instruments should also be considered to provide a formal link between the sections. In the oboe part, timbre is explored through contrasting ranges (for example, in the cadenza) and through special sound effects, such as multiphonics and pedal keys.

Three different rhythmic organizations can be found in the piece: metric, semi-aleatory, and aleatory. During the act of composing, these rhythmic organizations became one of the most consistent and powerful devices to achieve contrast between the sections. Different textures were formed by overlapping or superimposing two or more different rhythmic layers. In the semi-aleatory and aleatory organizations--the latter found in the soloist's part--the performers play in their own tempo. In the semi-aleatory organization, the time is indicated in seconds or in note-values followed by the tempo.

Section A is divided into two parts (henceforth called A1 and A2) separated by a short transitional passage. A1 (pp. 4-14) differs from A2 (pp. 16-22) in timbre, changes of texture and rhythmic organization. In A1, the woodwind layer and the semi-aleatory percussion layer superimpose on one another to project alternating blocks of colors. In A2, the continual overlappings of voices within the string layer and between this layer and the soloist create a homogeneous color throughout this passage.

As for the texture, A1 has more linear and predictable

changes in density than A2. In A1, the gradual changes in density occur in the shape of an arch. In other words, the differences of density (obtained as in a system of functions) produce an arch shape. In A2, the differences of density will vary with each performance due to the aleatoric nature of the passages.

The rhythmic figures found in A1 and A2 are similar. A1 presents four basic figures (ex. 1). To derive other rhythms from these patterns, three techniques were used: variation, diminution, and retrograde forms (ex. 2). More numerous and complex rhythmic patterns can be found in A2. Because of their frequent repetition, the examples provided below become the chief rhythmic figures of this passage (ex. 3).

Ex. 1

Ex. 2

Fl. I, p. 4 Fl. II, p. 7 Trpt., p. 8 B. Cl., p. 7 Trpt., p. 6 B. Cl., p. 6 Cl. I, p. 9 Trpt., p. 9

Ex. 3

Va. I, p. 17 Ob. solo, p. 17 Vl. I, p. 17 Vc. I, p. 17 D.B., p. 18

Often, the process of combining intervals in this section was quite intuitive. The main concern was to establish the predominance of the pitch intervals of the

second, augmented fourth, and seventh over other intervals. In the percussion layer's opening material, however, transposition and inversion forms were deliberately used to generate part of the semi-aleatory series of pitches in each one of the percussion instruments (ex. 4).

Ex. 4

The image contains two musical staves. The top staff is labeled 'Transposition' and shows a motif on a treble clef staff. The first part is marked 'Vib., p. 4' and the second part is marked 'Piano, p. 4'. The bottom staff is labeled 'Inversion' and shows the same motif inverted on a treble clef staff. The first part is marked 'Cel., p. 4' and the second part is marked 'Piano, p. 4'. Both staves have a key signature of one sharp (F#) and a time signature of 4/4. The motifs consist of a series of notes connected by a slur, with some notes marked with a 'b' for flat and a 'p' for piano.

The transition that links A1 to A2 (pp. 14-16) introduces the three motives heard throughout the entire piece. The pitch intervals of augmented fourth and minor second, interweaved with the interval of sixth, generate the oboe's opening thematic motive (ex. 5). Soon after the thematic statement, the soloist plays contrasting, short motives based on that statement (ex. 6). As for the orchestra, pitch intervals of seconds and sevenths were used to form the motives.

The intervals of major and minor seconds shape the violin's short groups of melodic sequences, while sevenths shape the celesta and cello parts. All these combinations of motives form a transparent texture which makes each

instrument clearly audible. The importance of these thematic motives can be verified by their frequent appearance in the subsequent sections (ex. 7).

Ex. 5

Ex. 6

Ob. solo, p. 14

p. 15

Ex. 7

Section A

VI. solo, p. 15

Cel., p. 15

Vc., p. 15

Section B

Transition

Section C

Ob. solo, p. 32

Ob. solo, p. 33

Piano, p. 34

Cadenza

Coda

Ob. solo, p. 30

Cel., p. 50

As in section A, section B can be divided into 2 parts (henceforth called B1 and B2). However, after repeating the whole statement of the material with different instruments, B1 (pp. 23-29) flows into B2 (pp. 29-32) without a transitional passage. Strings replace brasses in the repeated series of ascending broken chord figures while the timpanist keeps repeating the ostinato quintuplet figure on

his/her own (the other percussion instruments having silenced).

Section B has a dramatic characteristic which contrasts in nature with section A. In B2, for example, the successive entrances of ostinato clusters in the woodwind, string, and brass layers produce a rhythmic counterpointed texture marked by crossed metric accentuations. This texture, in its turn, superimposes itself on a semi-aleatory percussion layer formed by quintuplets. The energy obtained by the contrast of textures, colors, and rhythms creates one of the most dramatic moments of the concerto. It is not the oboe's role to play the solo in this passage but rather to add complexity and color to it. Intervals of seconds and sevenths form the irregular contour of the soloist's short and agitated motives (see ex. 7), whereas thirds, augmented fourths, and augmented fifths form the quintuplets (ex. 8).

Ex. 8

gls

xyl

vib

Piano

p. 23

Section C (pp. 34-42) highlights the technical and dynamic possibilities of the soloist by creating a dramatic monologue in the oboe's inner formal structure. This monologue is based on three different short motives melodically derived from section A.

In its general form, section C can be perceived as an organic whole. The changes in the texture's density produce perceptual results similar to those observed in section A. Although not so linear as in the previous section, these changes occur in the shape of an arch. The woodwind and percussion layers, placed at the beginning and end of the section, stress the arch scheme. Claves, almglocken, and metal wind chimes, in addition to tomtoms and temple blocks, impart a unique timbre to this section.

The three thematic motives at the transition from A1 to A2 provide most of the material displayed in this section and in the transition from section B to section C. This last passage, for example, is set up by a series of pitch intervals which are inversions and retrograde inversions of the soloist's opening melodic statement (ex. 9). From this statement, shape is given to the oboe's first and main thematic motive of this section (ex. 10). The soloist plays this motive twice, embraced by an atmosphere of delicate sounds that spring from a transparent web. The second thematic motive is formed by pitch intervals of seconds and sevenths (ex. 11). As for the third motive (heard immediately after the introduction of the first motive),

the idea of pitch repetition is derived from the quintuplet figure of the woodwind layer in section A (ex. 12). These alternating and contrasting motives form the soloist's material within this section. The tension created between oboe and percussion effects a dramatic climax produced out of the motives' expansion and outburst of energy.

Ex. 9

Ob. p. 33

Ex. 10

p. 34

Ex. 11

p. 37

Ex. 12

p. 36

Sections B' and B have similar forms. The material exposed in the first part of B', however, is not heard twice, as it is in B. The ascending broken chord figures of B1 (p. 23) generates the basic unifying material found in this section. In B'1 (pp. 44-45), for example, ascending and descending scalar-pattern figures derived from the broken chord figure give shape to a metric dialogue between oboe,

flute, piccolo, trumpet, and trombone (ex. 13). This motivic interplay of instruments constituted by inverted figures superimposes itself on a transparent and overlapping texture of pizzicato-strings. Repeated and extended throughout this layer, the individual ascending scalar sequences played by each string-performer create a sensation of aleatory sound organization which complements the energetic foreground.

Ex. 13

Pic
 Fl
 Ob
 EH
 Cl
 Bsn
 Hn
 Tpt
 Trb I

p. 45

In B'2, the dialogue formed by inverted figures occurs between soloist and percussion instruments. In this part, however, the former uses the same descending scalar-pattern figure of B'1, whereas the latter uses the broken chord ascending figure of B1 (ex. 14). Performed by strings and

timpani, this dialogue contrasts with the sequences of semi-aleatory quintuplets of B1. A gradual disclosure of semi-aleatoric sequences of septuplets (derived from the quintuplets) in the woodwind and percussion layers follows that dramatic exposition of contrasting events. The rhythmic clusters (derived from B2) injected by the brasses into this new aleatory environment impart a dramatic and powerful peak to the piece.

Ex. 14

The musical score for Ex. 14 is arranged in two systems. The first system includes staves for Timp., SD., BD., glock., xyl., and vib. The second system includes staves for Piano and Ob. The percussion parts (Timp., SD., BD., glock., xyl., vib.) play a complex, rhythmic pattern of eighth and sixteenth notes, often in clusters. The Piano part features a similar rhythmic pattern, with some measures marked with a forte (f) dynamic. The Oboe (Ob.) part plays a melodic line with some rhythmic variation, also marked with a forte (f) dynamic. The score is written in a key signature of one sharp (F#) and a common time signature (C). The percussion parts are written in a simplified notation, while the Piano and Oboe parts use standard musical notation with notes, rests, and dynamic markings.

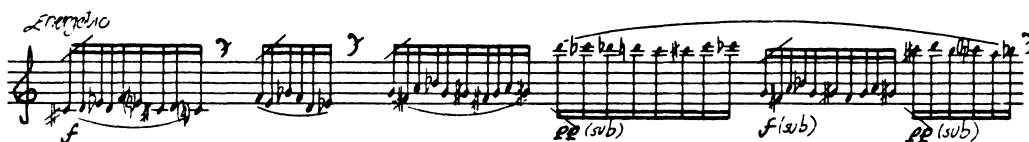
p. 47

In the cadenza, the soloist has some freedom to improvise, but he/she will have to put in an extra effort to create an overall balance among the contrasting parameters.

Timbre, pitch intervals, range, dynamics, and distinct rhythmic organizations constitute the main parameters used in the cadenza.

In the first and third parts of the cadenza, the contrast of ranges and of pitch intervals of seconds and sevenths are predominant (ex. 15). In the second part, the short and distinct motives present differences in dynamics, range, timbre, and tempo organizations. The relatively free rhythmic organization of the oboe's material contrasts with the rhythmic figures of the chord clusters formed by the orchestra (ex. 16). The double function of these rhythmic figures is to allow an expansion of the dramatic conclusion of section B', and to create a sense of overlapping between section B and the cadenza.

Ex. 15



Ob. solo, p. 50

Ex. 16

Handwritten musical score for Ex. 16, page 52. The score is for a percussion ensemble and includes parts for Timp., SD., Glsp., Xyl., Vib., Piano, Ob., Vl. I, Vl. II, Vln., Vcl., and DB. The tempo is marked $\text{♩} = 120$. The score is written in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from *f* (forte) to *mf* (mezzo-forte). The score is marked with a box containing the number 22. The page number p. 52 is written at the bottom left.

In the coda, soloist and orchestra merge to create an aleatoric and ethereal atmosphere which projects colorful and delicate sound mosaics. The material used in this section is basically derived from section A (ex. 17). The soloist's

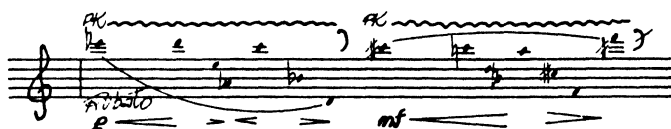
opening thematic statement from section A (here played twice by the oboe) links the cadenza to the coda (ex. 18).

Variations on that statement, played by the chimes, create a sense of conclusion at the end of the coda (ex. 19).

Ex. 17

Handwritten musical score for a percussion ensemble and strings. The score is on a single system with multiple staves. The instruments listed on the left are Timp., M/S Chimes, TB., glap., Vib., Chimes, Cel., Piano, and Ob. The score includes various musical notations such as notes, rests, and dynamic markings. A rehearsal mark '26' is present at the top left. The bottom of the page is labeled 'p. 58'.

Ex. 18

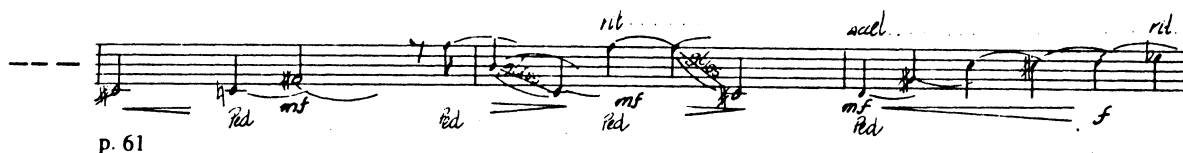


Ob. solo, p. 57

Ex. 19



Chimes, p. 60



The coda alludes to section A by the same choice of instruments and by the use of sustained chord clusters in the strings. Although keeping its identity, the coda also creates a strong sense of unity derived from a palindromic form, A B C B' (A), instead of A B C B' D.

In order to balance the participations of soloist and orchestra, I sought to alternate the importance of one over the other throughout the Concerto's five sections. The chart provided below shows schematically the balance obtained among the sections:

| Sections | Predominant Mediums |
|----------|---------------------|
| A - A1 | orchestra |
| A - A2 | oboe |
| B | orchestra |
| C | oboe |
| B' | oboe and orchestra |
| Cadenza | oboe |
| D | orchestra |

Intervals, timbre, rhythm, and texture are constructional parameters used throughout the entire piece (soloist and orchestra). Range and dynamics were used to set up the soloist's materials at the transition from A1 to A2, section C, and cadenza.

On a large scale, the different rhythmic organizations were consistent foundations for the piece's formal settings, and a powerful device to impart contrasting characteristics to its sections.

Technical devices such as transposition, inversion, retrograde, retrograde inversion, and rhythmic diminution were used in certain passages. Most of the material, however, was shaped either by the repetition of a single rhythmic or melodic figure or by the succession of different figures. In the latter case, the tendency is to extend the succession of figures presented in groups or played in a continual chain through repetition or variation.